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EXHIBITION

OF WORKS BY

THE LATE

GEORGE FREDERICK WATTS, R.A. O.M.

AND THE LATE

FREDERICK SANDYS

ALSO OF

THE DESIGN FOR THE

NATIONAL MEMORIAL TO QUEEN VICTORIA

By THOMAS BROCK, R.A.

WINTER EXHIBITION

THIRTY-SIXTH YEAR

MDCCCCV

WILLIAM CLOWES AND SONS, LIMITED

PRINTERS TO THE ROYAL ACADEMY

The Exhibition opens on Monday, January 2nd, and closes on Saturday, March 11th.

Hours of Admission, from 9 A.M. to 6 P.M.

Price of Admission, 1*s.*

Price of Catalogue, 6*d.*

Season Ticket, 5*s.*

General Index to the Catalogues of the first thirty Exhibitions, in three parts; Part I. 1870–1879, 2*s.*; Part II. 1880–1889, 2*s.*; Part III. 1890–1899, 1*s.* 6*d.*

No sticks, umbrellas, or parasols are allowed to be taken into the Galleries. They must be given up to the attendants at the Cloak Room in the Entrance Hall. The other attendants are strictly forbidden to take charge of anything.

The Refreshment Room is reached by the staircase leading out of the Water Colour Room.

The G[illegible]son (Sculpture) Gallery and the Diploma Galleries are open daily, from 11 A.M. to 4 P.M. Admission free.

All Communications should be addressed to "The Secretary."

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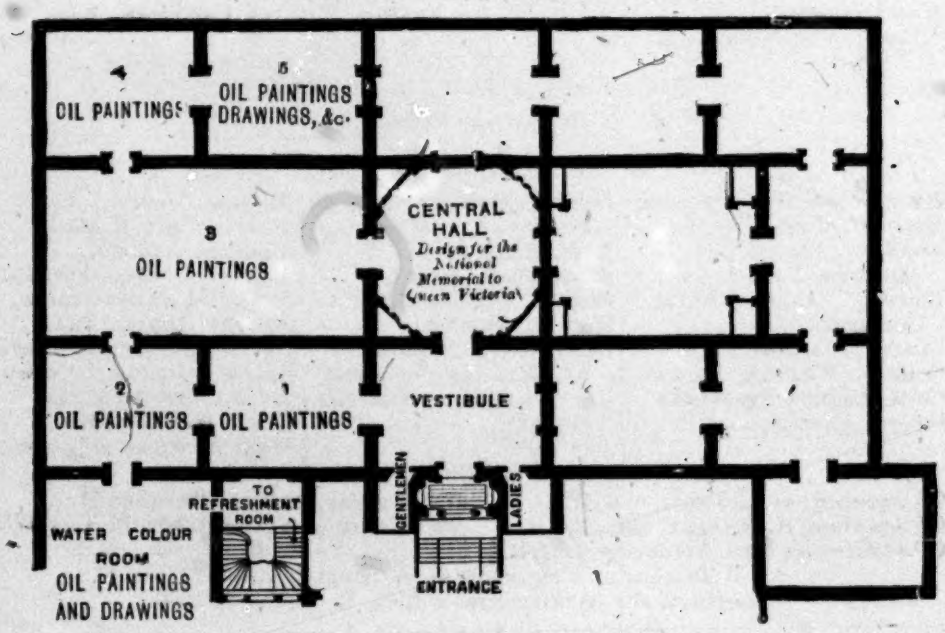

GEORGE FREDERICK WATTS.

BORN 1817. A.R.A. 1867; R.A. 1867. DIED 1904.

GEORGE FREDERICK WATTS was born in London on February 23, 1817. His parents, of Welsh extraction, came from Hereford, where both his father and grandfather had lived and worked. Displaying at a very early age a strong predisposition for drawing and sketching, he was encouraged by his father to adopt Art as a profession, and at the age of eighteen he entered the Academy Schools. He left them, however, after a very short stay, and spent the next two years in frequenting the studio of William Behnes, the sculptor. During this period he made his first essays in oil painting, of which specimens are to be seen in his own portrait (No. 1) and in that of his father (No. 4), painted in 1836. His first appearance as an exhibitor at the Royal Academy was in 1837, when he sent three contributions—two portraits of young ladies and "The Wounded Heron" (No. 38). These were followed by several other portraits, among them that of Mrs. Charles Hamilton (No. 2), and a few subject pictures, such as "Aurora" (No. 13), and others now in this Exhibition.

In 1842 he gained one of the first three prizes offered for designs for the decoration of the Houses of Parliament, the subject he chose being "Caractacus led in triumph through the streets of Rome." It was never executed, and the cartoon was cut up and sold; portions of it are to be seen in Nos. 92, 93, 96, and 125. With the £300 thus gained the artist determined to go abroad, and after a short time in Paris proceeded to Florence, where he remained four years as the guest of Lord Holland, the British Minister at the Grand Duke's Court. During this period he painted many portraits of distinguished people.

Returning to England in 1847, he took part in the third competition for the decoration of the Houses of Parliament, his subject this time being "Alfred inciting his subjects to prevent the landing of the Danes, or the first naval victory of the English." He was again successful, winning this time a first prize of £500. The cartoon was bought by the Government, and the artist was commissioned to paint a fresco of "St. George and the Dragon" for a

hall in the House of Lords. This work, begun in 1848 and finished in 1853, has since perished. Another wall painting by him in the hall of Lincoln's Inn, somewhat later in date, has been rescued from a similar fate.

His reputation was now securely established, and subject pictures and portraits followed in rapid succession from his brush. Among the former belonging to this period are the smaller and earlier versions of "Fata Morgana" and "Paolo and Francesca," of which Nos. 178 and 180 are the later renderings; while of the latter it is sufficient to name those of Miss Nassau Senior (No. 32); Miss Virginia Pattle, afterwards Lady Somers (No. 183); and Miss Alice Prinsep (No. 175), with whose brother, Mr. Thoby Prinsep, who married another Miss Pattle, the artist lived at old Little Holland House for more than thirty years. He subsequently built a house in Melbury Road, which he named after the old residence, and, later, one near Guildford.

In 1856 he went with the late Sir Charles Newton on his mission to explore the site of Halicarnassus; and visited many parts of Greece and Turkey, with one of the sons of his friends the Prinseps, the late Valentine Prinsep, R.A., as a companion. On his return he found himself one of the leading portrait painters of the day, nearly everybody of distinction, male and female, becoming the subject of his brush. In addition to those painted on commission, he also began at this time that series of portraits of eminent people which were eventually given by him to the National Portrait Gallery. Nor, so great was the industry which distinguished him at this, as, indeed, at all periods of his life, were ideal and didactic subjects neglected. Among these may be mentioned "Fata Morgana" (No. 36), "Sir Galahad" (No. 182), "Esau" (No. 114).

Watts's election as an Associate took place in January 1867, and in December of the same year he was raised to the Academicianship. The following year saw him exhibit, for the first time, a landscape and a piece of sculpture. The landscape was followed by several others: among them "The Island of Cos" (No. 156), "The Return of the Dove" (No. 232), "All the Air a Solemn Stillness holds" (No. 22), "Loch Ness" (No. 219); while the marble bust of "Clytie" (No. 213) was the forerunner of a number of works, of which the colossal equestrian group, "Physical Energy," seen at the last Academy Exhibition, was perhaps the most important.

From this period till his death the efforts of the artist were chiefly devoted to painting pictures intended to teach a lesson or illustrate an idea. Some of the finest examples of them were presented by him to the National

Gallery of British Art, and many are to be found in the present Exhibition. Among the most noteworthy may be mentioned, "Time, Death, and Judgment" (Nos. 103, 144, 199), "Death Crowning Innocence" (Nos. 89, 137), "Love and Life" (Nos. 28, 64, 102, 111), "Love and Death" (Nos. 24, 66, 187), "For he had great possessions" (No. 62), "Faith" (No. 165), "Hope" (Nos. 97, 201). But he did not confine himself to these; classical subjects, and also humorous ones, were frequently treated—witness "Ariadne in Naxos" (No 60), "Diana and Endymion" (Nos. 76, 154 and 174), "Good Luck to your Fishing" (No. 73).

The honour of a baronetcy was twice offered to Mr. Watts, and in 1902 the King conferred on him the newly instituted Order of Merit. Among other honours and dignities that he received, it may be mentioned that he held Honorary Degrees at the Universities of Oxford and Cambridge; was an Officer of the Legion of Honour; and a member of many foreign Academies. His death took place on July 1, 1904, at Little Holland House, Kensington.

The following are extracts from a Prefatory Note to a former exhibition of his works, written by Mr. Watts.

"The great majority of these works must be regarded rather as hieroglyphs than anything else, certainly not as more than symbols, which all Art was in the beginning, and which everything is that is not directly connected with physical conditions. In many cases the intention is frankly didactic; excuse for this, generally regarded as exasperating, being that it has been found, not seldom, that the attempts to reflect the thoughts of the most elevated minds of all ages, even in an unused and halting language, have not been without interest at least, if without profit.

Whatever type may have been used, classical, mediæval, or other, the endeavour has been to impress distinctly the direction of modern thought, and in all, except two cases, reference to spiritual dogmas has been purposely avoided; the two exceptions being "Faith" and the "Dedication to All the Churches."*

In the first, "Faith," wearied and saddened by the result of persecution, washes her blood-stained feet, and recognising the influence of love in the perfume and beauty of flowers, and of peace and joy in the song of birds, feels that the sword was not the best argument, and takes it off.

* Not in the present Exhibition.

In the several subjects relating to Death, the object has been to divest the inevitable of its terrors: the power has always been depicted as impersonal, and rather as a friend than enemy. In the large design, "The Court of Death," the power does not act, but receives homage; the soldier surrenders his sword, the noble his coronet, the mendicant and oppressed seek relief. Sickness lays her head upon the knee of Death, old age comes for repose, the child plays with the grave cloths unknowingly, and in the arms of the silent figure is the youngest possible child, the very beginning of life being in the lap of Death. Two powers, Silence and Mystery, guard the entrance of the unknown.

"The Messenger" (the Message of Peace) announces repose after life's work. The same power takes charge of Innocence (Death and Innocence) placing it beyond the reach of evil; "Mammon" * speaks for itself; so, also, "Great Possessions" and "Jonah," * each being especially addressed to modern philosophy.

"Hope" strives to get all the music possible out of the last remaining string.

In "Time, Death, and Judgment" the two companions advance hand in hand, while the figure whose face is not seen follows with the fiery sword. In the small design Time and Death have run their course, the flaming figure being transformed into Love triumphant.

The figure with the Globe of the Systems ("The All Pervading") may be called the Spirit that pervades the immeasurable expanse.

"Love and Death," the progress of the inevitable but not terrible; Death partially, but not completely overshadows Love.

In "Love and Life" the slight female figure is an emblem of the fragile quality in humanity, at once its weakness and its strength; *sensibility*, aided by love, sympathy, tenderness, self-sacrifice, and all that the whole range of the term implies; humanity ascends the rugged path from brutality to spirituality.

In the design entitled "The Dweller in the Innermost," the vague figure may be as vaguely called Conscience.

This explanation is only intended to convey a bald and bare idea of the thread of thought connecting the whole together, and to show that the object in work has been to suggest, in the language of Art, Modern Thought in things ethical and spiritual."

Many of the descriptions within inverted commas attached to some of the works in this Catalogue are in Mr. Watts's own words.

* Not in this Exhibition.

CATALOGUE.

The numbers follow from left to right.

The Portraits are described under four sizes:—"bust," the head and shoulders; "half figure," to the waist; "three-quarter figure," to the knee and below; "full length," the entire figure.

The terms "to right," "to left," and "on right" "on left," in all descriptions denote the right and left of the spectator.

The following abbreviations are used:—b. born; m. married; d. died; r. right; l. left.

In the sizes of the Works the height is always placed before the width.

GALLERY No. I.

OIL PAINTINGS—Nos. 1-50.

LENT BY

1 Portrait of THE PAINTER at the age of 17 (1834).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, facing the spectator. Canvas, 22 by 15 in.

2 Portrait of MRS. CHARLES HAMILTON (1839).

MISS E. B. HAMILTON.

Small full length, standing, in a landscape, facing the spectator. Canvas, 17¼ by 13¼ in.

3 Portrait of LADY FREDERICK CAVENDISH BENTINCK.

W. G. CAVENDISH BENTINCK, ESQ.

Mary, daughter of William, 1st Earl of Lonsdale; m. 1820 Lord Frederick Cavendish Bentinck, 4th son of the 3rd Duke of Portland; d. 1862.

Three-quarter figure, seated to l., in an arm-chair; black dress, lace cap. Canvas, 55 by 43 in.

LENT BY

4 Portrait of **THE PAINTER'S FATHER** (1836).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, to l., facing the spectator; black coat. Canvas, 23½ by 19½ in.

5 Portrait of **RICHARD JARVIS, ESQ.** (about 1839).

MRS. WILLIAM JARVIS.

Small three-quarter figure, seated at a table, facing the spectator; black coat. Signed, "G. F. Watts." Canvas, 17½ by 13½ in.

6 Portrait of **LADY DOROTHY NEVILL** (1844).

LADY DOROTHY NEVILL.

Half figure, seated to r., profile to r.; sky background. Canvas, 28½ by 22½ in.

7 Portraits of **GERALD** and **BLANCHE**, Children of **GENERAL CHARLES HAMILTON, C.B.** (1843).

MISS E. B. HAMILTON.

Half figures, less than life-size; the one on the r. is nolding a kitten in her arms. Canvas, 21 by 21 in. (circular).

8 **ASPIRATION** (1866).

JOHN T. MIDDLEMORE, ESQ.

"In the dawn of the morning of life's battle, he who wishes to be a standard-bearer looks out across the plain. He sees into the great possibilities of human life, and the ardent spirit of youth is sobered by the burden of its responsibilities. This picture would say, with George Herbert,—

Fool not; for all may have,
If they dare try, a glorious life or grave."

Three-quarter figure, of a young man, in armour, bare-headed, holding a standard in his r. hand; his l. rests on a sword. Canvas, 36 by 26 in.

9 Portrait of **THE PAINTER** (1853).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, in a red robe, standing in front of a balustrade, facing the spectator. Canvas, 60½ by 28½ in.

LENT BY

10 **THE PRODIGAL.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Full length figure, less than life-size, of a youth, in rags, seated in a rocky landscape. Canvas, 42 by 30½ in.

11 Portrait of **LOUISA, MARCHIONESS OF WATERFORD** (1848).

MISS DUFF-GORDON.

2nd daughter of Charles, Lord Stuart de Rothesay; d. 1891.
Bust to r.; sky background. Signed, "G. F. Watts." Canvas, 23 by 20 in. (oval).

12 **IRIS.**

WILLIAM GILLILAN, ESQ.

Bust, to r., of a young woman, with fair hair, holding an iris in her hand; the l. shoulder and breast undraped. Canvas, 25½ by 20½ in.

13 **AURORA** (1842).

MRS. C. E. LEES.

Small full-length figure of a partially draped female, floating in the clouds, surrounded by Amorini. Canvas, 32 by 34½ in.

14 **ESAU** (1865).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, more than life-size, standing facing the spectator, head turned to r., and leaning on his spear; he is clad in a sheep-skin. Canvas, 65 by 44½ in.

15 Portrait of **LADY LILFORD** (1860).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Emma, daughter of Robert William Brandling, Esq.; m. 1859, Hon. Thos. Littleton Powys, afterwards 4th Baron Lilford; d. 1884.
Bust, head turned to left; red dress; unfinished. Canvas, 23½ by 19 in. (oval).

16 **"WATCHMAN, WHAT OF THE NIGHT?"** (1880).

MRS. WILLIAMS.

Half figure, with long hair, clad in armour, the r. hand grasping the hilt of a sword; looking out into the night. Canvas, 25½ by 20½ in.

LENT BY

17 **JACOB AND ESAU (1878).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"And the messengers returned to Jacob, saying, 'We came to thy brother Esau, and also he cometh to meet thee, and four hundred men with him.' Then Jacob was greatly distressed, ... and he bowed to the ground seven times, until he came near to his brother. And Esau ran to meet him, and embraced him, and fell on his neck, and kissed him." Canvas, 41½ by 38½ in.

18 **Portrait of MISS RACHEL GURNEY (COUNTESS OF DUDLEY), (1885).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, standing, turned slightly to r., head turned over r. shoulder; black dress. Canvas, 44½ by 27½ in.

19 **Portrait of MISS EDITH VILLIERS (COUNTESS OF LYTTON), (1862).**

CHARLES W. CARVER, ESQ.

Half figure to l., profile; fair hair hanging over her shoulders. Signed and dated, "G. F. Watts, 1862." Canvas, 30 by 17½ in.

20 **Portrait of GEORGE ANDREWS, ESQ. (1898).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust to l., profile; dark background. Canvas, 25½ by 20½ in.

21 **RED RIDING HOOD.**

HARRY QUILTER, ESQ.

Small full-length figure of a little girl, in a red cloak, standing in a landscape, holding a basket in her arms. Panel, 20 by 14½ in.

22 **"ALL THE AIR A SOLEMN STILLNESS HOLDS" (1868).**

LORD DAVEY.

View, looking across a valley, with a thick wood in the background; buildings on the l.; on a road in the foreground are a man and two horses; sunset sky. Canvas, 16 by 27 in.

LENT BY

23 Portrait of **MRS. MANUEL.**

MRS. MANUEL.

Bust to r., profile; red dress, open at the neck. Canvas, 24 by 21 in.

24 **LOVE AND DEATH (1879).**

MRS. RUSTON.

"Love stands on the threshold of the House of Life, barring the entry against the fatal advance of Death. The bright wings of the god are already crushed and broken against the lintel of the door, and the petals are falling from the roses that Love has set round the porch. The pale form of Death presses forward with calm, resistless tread, and the white uplifted arm passes above the head of Love in token of sovereignty." Signed and dated, "G. F. Watts, 1879." Canvas, 45¼ by 22¼ in.

25 **HEBE (1863).**

MISS RUSTON.

Half figure, to l., of a girl, in light-coloured drapery, leaning her hands on a jar; her head turned away. Canvas, 24 by 19 in.

26 **LANDSCAPE.**

SIR WILLIAM AGNEW, BART.

View from the summit of a hill-side, on which are some hay-ricks. Canvas, 13 by 25¼ in.

27 Portrait of **DR. JOSEPH JOACHIM (1866).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, facing the spectator; playing the violin. Canvas, 35¼ by 27¼ in.

28 **LOVE AND LIFE (1883).**

MRS. RUSTON.

"Love, with protecting, half-outstretched wings, leading Life, represented as a trembling fragile maiden, up the rocky steeps, and helping her gently over the rugged pathway leading to the celestial blue." Signed and dated, "G. F. Watts, 1883." Canvas, 44¼ by 22 in.

LENT BY

29 "THE MOTHER OF GIORGIONE."

EDMUND DAVIS, ESQ.

Half figure, facing the spectator, head inclined to l.; red dress. Signed, "G. F. Watts." Canvas, 27½ by 22 in.

30 Portrait of THE REV. THEOPHILUS KAIRIS.

MRS. CORONIO.

Half figure, slightly turned to l.; long white beard; black coat. Canvas, 29½ by 24½ in.

31 FIRST WHISPER OF LOVE.

LORD ABERDARE.

Half figure, undraped, less than life-size, of a girl, facing the spectator; her head turned to r., listening to an Amorino who is whispering in her ear. Signed, "G. F. Watts." Canvas, 16½ by 13½ in.

32 Portrait of MISS NASSAU SENIOR (MRS. CHAS. SIMPSON) (1858).

MRS. ST. LOE STRACHEY.

Full length, standing to r. in a landscape; head turned, looking at the spectator; lilac dress, white scarf; a dog at her feet. Canvas, 78 by 52 in.

33 Portraits of MARY and CONSTANTINE IONIDES.

THE MISSES GEORGALA.

Full lengths of two children, one in blue, the other in red, seated on a bank; a doll in the r. foreground. Canvas, 35 by 27 in.

34 Portrait of JOHN STUART MILL (1870).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

B. 1806; Political Economist; d. 1873.
Bust, nearly full face. Signed, "G. F. Watts." Canvas, 25 by 20 in.

35 STUDY.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, to l., of a girl, with long red hair, looking upwards. Canvas, 25 by 20 in.

LENT BY

36 **TIME AND OBLIVION (1848).**

LADY HENRY SOMERSET.

"Whatsoever thy hand findeth to do, do it with thy might; for there is no work, nor device, nor knowledge, nor wisdom, in the grave, whither thou goest."—*Eccles.* ix. 10.

"The forms of Time and Oblivion, rising above the sphere of the terrestrial globe, are poised in mid-air betwixt the orbs of day and night. Time, as the type of stalwart manhood gifted with imperishable youth, holds in his right hand the emblematic scythe, while Oblivion, with bent head and downcast eyes, spreads her mantle of darkness over all." Canvas, 77 by 113½ in.

37 Portrait of **WILLIAM SPOTTISWOODE, ESQ., P.R.S. (1873).**

W. HUGH SPOTTISWOODE, ESQ.

B. 1825; President of the Royal Society, 1878–1883; d. 1883.
Bust, facing the spectator. Canvas, 25½ by 20½ in.

38 **THE WOUNDED HERON (1837).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

The wounded heron lies on the ground; in the background is a horseman hawking.
The first picture exhibited by the artist at the Royal Academy. Signed, "G. F. Watts." Canvas, 35½ by 27½ in.

39 Portrait of **THE HON. JOHN LOTHROP MOTLEY (1861).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

B. 1814; Author of "The Rise of the Dutch Republic"; United States Minister in England, 1869; d. 1877.
Bust to l., nearly full face. Signed, "G. F. Watts." Canvas, 23½ by 19 in.

40 **BLANCHE (1875).**

W. G. RAWLINSON, ESQ.

The late Mrs. Somers Cocks as a girl.
Half figure, less than life-size, to l.; head looking over l. shoulder; playing the violin. Signed and dated, "G. F. W., 1875." Canvas, 25½ by 20½ in.

41 **Portrait of SIR JOHN HAWKSHAW.**

J. C. HAWKSHAW, ESQ.

B. 1811; Engineer of the Severn Tunnel and other large works; d. 1891.
Bust to l., three-quarter profile. Canvas, 25½ by 20½ in.

LENT BY

42 Portrait of **MISS MARY FOX (PRINCESS LIECHTENSTEIN)** (1857).

THE EARL OF ILCHESTER.

Full length of a child, standing facing the spectator, her left arm around the neck of a Spanish pointer; white frock, red shoes. Canvas, 42½ by 32 in.

43 **THE SISTERS** (1850).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Mrs. Thoby Prinsep and Lady Dalrymple, daughters of James Pattle, Esq.

Full lengths, standing on a terrace in a garden; Lady Dalrymple on the l. in yellow and green drapery, Mrs. Prinsep on the r. in red and blue. Canvas, 93 by 57 in.

44 Portrait of **DEMETRIUS CASSAVETTI, ESQ.** (1849).

ALEX. CASSAVETTI, ESQ.

Half figure, seated to l., holding a book in his r. hand. Canvas, 35½ by 27½ in.

45 **PORTRAIT OF E. C. IONIDES, ESQ.**

MRS. MANUEL.

Half figure, full face. Signed, "G. F. Watts." Canvas, 23 by 19 in.

46 Portrait of **JOHN, 1st LORD LAWRENCE** (1879).

FRANCIS W. BUXTON, ESQ.

B. 1811; Governor-General of India, 1863; d. 1879.
Bust to l., three-quarter profile. Signed and dated, "Replica, G. F. Watts, 1879." Canvas, 23 by 19½ in.

47 Portrait of **MISS MARIE CASSAVETTI.**

ALEX. CASSAVETTI, ESQ.

Bust, facing the spectator; crimson jacket and lace collar. Canvas, 23½ by 19½ in.

LENT BY

48 Portrait of **MARIE IN TURKISH DRESS.**

ALEX. CASSAVETTI, ESQ.

Full length, seated on a red divan, facing the spectator; blue dress; landscape and curtain background. Canvas, 49 by 39 in.

49 Portrait of **HENRY THOBY PRINSEP, ESQ.**

ANDREW K. HICHENS, ESQ.

B. 1792; Indian Civil Servant; d. 1878.
Head, to r., profile. Signed, "G. F. Watts." Canvas, 20 by 16 in.

50 **ITALY.**

LORD ABERDARE.

Design for the large picture. Small three-quarter figure of a man standing between two oxen, of which the heads and fore-quarters are seen; on one of the oxen is seated a girl. Canvas, 19½ by 23½ in.

GALLERY No. II.

OIL PAINTINGS—Nos. 51-85.

LENT BY

51 **BIANCA (1863).**

Mrs. G. J. Bennett.

Half figure, facing the spectator, head turned to l.; holding flowers; blue dress, pearl necklace. Signed and dated, "G. F. Watts, 1863." Canvas, 24 by 20 in.

52 **"THE RAIN IT RAINETH EVERY DAY" (1883).**

Executors of G. F. Watts, Esq., R.A.

Full length figure of a girl, seated in a chair, her head on a red cushion, looking out of the window; a book, and some woolwork, on a stool beside her. Canvas, 34 by 39¼ in.

53 **"THE WIFE OF PYGMALION" (1868).**

Sir Alexander Henderson, Bart., M.P.

Half length female figure, partially draped, turned slightly to r.; drapery over l. shoulder. Canvas, 25¼ by 20¼ in.

54 **Portrait of R. H. WALLACE-DUNLOP, ESQ., C.B.**

Mrs. Wallace-Dunlop.

Bust, full face; grasping a rifle in his r. hand. Signed, "G. F. Watts." Canvas, 25¼ by 20¼ in.

55 **THE CONDOTTIERE (1883).**

Executors of G. F. Watts, Esq., R.A.

"The Condottiere, like the armour he wears, represents the fighting spirit of the Middle Ages. In those days, men of action offered their service to foreign countries when their own country was at peace."

Three-quarter figure, standing bareheaded, facing the spectator, in armour, his hands resting on a shield; curtain background. Canvas, 39 by 26¼ in.

LENT BY

56 **ARIADNE (1888).**

LEOPOLD HIRSCH, ESQ.

Full length figure, in red and white drapery; seated on rock by the sea-shore, holding a skein of wool in her lap; by her side is an attendant. Canvas, 48 by 39 in.

57 **PRAYER (1869).**

CORPORATION OF MANCHESTER.

Full length figure of a girl, less than life-size, kneeling to r. at a table; in her hands, which rest on the table, is a book; red dress. Canvas, 39¼ by 27 in.

58 **Portrait of SIR WILLIAM BOWMAN, F.R.S. (1865).**

SIR PAGET BOWMAN, BART.

B. 1816; created a baronet 1884; d. 1892.
Half figure, to l., looking at spectator, hands clasped; black coat. Canvas, 26 by 20¼ in.

59 **Portrait of LADY GARVAGH (1874).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, to r., head turned towards the spectator; mauve dress. Signed, "G. F. Watts." Canvas, 26 by 19 in.

60 **ARIADNE IN NAXOS (1875).**

LORD DAVEY.

"Ariadne, deserted by Theseus, is seated in a disconsolate attitude on a rock on the sea-shore; her arm is clutched by an attendant, who kneels behind her, and points to the land in the background; two panthers in the r. foreground." Signed and dated, "G. F. Watts, 1875." Canvas, 29 by 37 in.

61 **Portrait of MRS. LANGTRY (1879).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust to l., profile; black bonnet and dress. Canvas, 25¼ by 20¼ in.

LENT BY

62 "FOR HE HAD GREAT POSSESSIONS" (1896).

CHARLES S. GOLDMANN, ESQ.

"And he was sad at that saying, and went away grieved: for he had great possessions."—*St. Mark*, x. 22.
Three-quarter figure, standing to r., with his back to the spectator; in fur-lined robe and turban; head bent. Signed and dated, "G. F. Watts, 1896." Canvas, 37 by 18¼ in.

63 Portrait of SIR E. BURNE-JONES, BART. (1870).

LADY BURNE-JONES.

B. 1833; created a Baronet, 1894; d. 1898.
Bust, facing the spectator; dark coat. Canvas, 25½ by 20½ in.

64 LOVE AND LIFE.

ALBERT WOOD, ESQ.

See No. 28. Canvas, 44½ by 22 in.

65 Portrait of SIR JOHN EVERETT MILLAIS, BART., P.R.A. (1871).

LADY MILLAIS.

B. 1829; created a Baronet, 1885; d. 1896.
Bust, profile to r. Canvas, 26 by 21 in.

66 LOVE AND DEATH (1877).

MANCHESTER WHITWORTH INSTITUTE.

See No. 24. Canvas, 98 by 46 in.

67 Portrait of ALFRED, LORD TENNYSON (1864).

SIR PAGET BOWMAN, BART.

See Nos. 189 and 200.
B. 1809; Poet Laureate 1850; created a peer 1883; d. 1892.
Bust, facing the spectator, with a background of laurel. Signed and dated, "G. F. Watts, 1864." Canvas, 23½ by 19½ in.

68 IRIS (1894).

SIR WILLIAM AGNEW, BART.

Small full-length female figure, floating in a rainbow. Canvas, 41 by 15½ in.

LENT BY

69 Portrait of P. H. CALDERON, ESQ., R.A. (1872).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

B. 1833; d. 1898.
Bust, facing the spectator; brown coat. Canvas, 25¼ by 20¼ in.

70 TRIFLES LIGHT AS AIR (1901).

C. MORLAND AGNEW, ESQ.

Numerous Amorini, floating in the air. (See also No. 198). Signed, "G. F. W." Canvas, 40 by 21 in.

71 WHENCE—WHITHER? (1904).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Nude figure of a child, with outstretched arms, emerging from the waves. Canvas, 25¼ by 20¼ in.

72 Portrait of THE COUNTESS SPENCER.

THE EARL SPENCER, K.G.

Three-quarter figure, seated to r., head slightly turned over r. shoulder; in her r. hand she holds a fan, in her l. a rose; blue dress, with yellow sleeves, pearl necklace. Signed, "G. F. Watts." Canvas, 44 by 39¼ in.

73 "GOOD LUCK TO YOUR FISHING" (1889).

SIR CHARLES TENNANT, BART.

"Cupid angling in the shallow pools among the rocks, his rosy feet tucked up, and his face intent on the sport." Signed and dated, "G. F. Watts, 1889." Canvas, 23 by 19 in.

74 CHOOSING (1864).

SIR ALEXANDER HENDERSON, BART., M.P.

Half length figure, to l., of a girl with fair hair smelling a camellia, which she holds in her r. hand; in her l. is a rosebud. Panel, 18¼ by 13¼ in.

LENT BY

75 ORPHEUS AND EURYDICE (1869).

THE HON. PERCY WYNDHAM.

"Orpheus so mourned the death of Eurydice that he followed her to the abodes of Hades, where the sweetness of his Lyre won back to him his wife from the most inexorable of all deities. His prayer, however, was only granted upon the condition that he should not look back upon his restored wife till he had arrived in the upper world; but, at the very moment when they were to pass the fatal bounds, the anxiety of care overcame him, and he turned to see if Eurydice were following him, and in a moment she was snatched back into the infernal regions. The picture represents Orpheus clasping Eurydice in a passionate embrace as she drops away."

Small half length figures. Canvas, 13 by 20½ in.

76 DIANA AND ENDYMION.

SIR CHARLES TENNANT, BART.

"Endymion loved the moon, who is here represented under the form of Diana, in pale blue robes, descending from heaven, and embracing him as he sleeps on the ground." Canvas, 20½ by 25½ in.

77 Portrait of MISS DOROTHY DENE (1887).

CHARLES W. CARVER, ESQ.

Bust to l., head turned over l. shoulder; figured dress. Signed and dated, "G. F. Watts, 1887." Canvas, 23½ by 19½ in.

78 BRITOMART AND HER NURSE BEFORE THE MAGIC MIRROR (1878).

GEORGE E. BELLIS, ESQ.

"It vertue had to shew in perfect sight, . . .
Like to the world itselfe, and seemed a world of glass"
Spenser's *Faërie Queene*, book iii. canto 2.

"Britomart, having seen for herself the vision of Sir Arthegall, is supposed to return once more to the enchanted glass. But when she is come unto the chamber, she is fearful lest the form of her knight should not again appear, and so she causes her nurse to gaze into the mirror while she listens to her story of what is reflected therein. In company with Sir Arthegall, who holds the central place in the vision, the painter has imaged several of the more prominent persons of the poem, including Sir Guyon and the Red Cross Knight with Una by his side." Signed, "G. F. Watts." Canvas, 66½ by 48 in.

LENT BY

79 Portrait of **MRS. CHARLES COLTMAN ROGERS** (1894).

CHARLES COLTMAN ROGERS, ESQ.

Bust to l., profile; blue dress. Signed and dated, "G. F. Watts, 1894." Canvas, 25½ by 20½ in.

80 **"WHEN POVERTY COMES IN AT THE DOOR, LOVE FLIES OUT OF THE WINDOW."** (1879).

WILLIAM R. MOSS, ESQ.

"In a chamber the young wife lies on her couch, toying with a pet bird, careless of the disorder of the house; at the door appears hungry-eyed Poverty, in the form of a half-clad man; whilst Love, taking fright at the sight of this dread figure, escapes by the window." Signed, "G. F. Watts." Canvas, 20½ by 25½ in.

81 **ARION** (1895).

JAMES SMITH, ESQ.

"Arion, seated on the Dolphin, and accompanied by Nereids." Canvas, 11½ by 16 in.

82 Portrait of **MISS VIRGINIA DALRYMPLE** (1865).

R. H. BENSON, ESQ.

Bust, less than life-size, to l.; long fair hair; blue dress. Signed and dated, "G. F. W., 1865." Canvas, 17½ by 11½ in.

83 **"THE WIFE OF PLUTUS"** (1885).

JAMES SMITH, ESQ.

"And yet the soul is not filled."—*Eccles.* vi. 7.
Half length nude figure, to r., reclining on a pillow; in her r. hand she holds a string of jewels. Signed and dated, "G. F., 1885." Canvas, 25½ by 20½ in.

LENT BY

84 **Portrait of BLANCHE, COUNTESS OF AIRLIE.**

THE COUNTESS OF AIRLIE.

Half figure, facing the spectator, her hands resting on a ledge in front of her; red dress, pearl necklace. Canvas, 30 by 25¼ in.

85 **GENIUS OF GREEK POETRY** (1878).

LORD DAVEY.

"Small full length symbolical figure, representing the genius of Greek Art inspired by the forces and phenomena of Nature as they pass in vision before his eyes." Canvas, 25½ by 20½ in.

WATER COLOUR ROOM.

OIL PAINTINGS AND DRAWINGS—Nos. 86-162.

LENT BY

86 Portrait of H. THOBY PRINSEP, Esq. (about 1854–1856).

Sir Henry Thoby Prinsep.

See No. 49. Head to l. Chalk, 23¼ by 19¼ in.

87 Portrait of LT.-GEN. ARTHUR PRINSEP, C.B., as a boy (about 1854–1856).

Sir Henry Thoby Prinsep.

Head, full face. Chalk, 19¼ by 16 in.

88 "THE ALL-PERVADING" (1893).

Executors of G. F. Watts, Esq., R.A.

"The all-pervading Spirit of the Universe represented as a winged figure, seated, holding in her lap the 'Globe of the Systems.'" Signed and dated, "G. F. Watts, Dec. 1893." Chalk, 25¼ by 20¼ in.

89 DEATH CROWNING INNOCENCE (1890).

The Manchester Whitworth Institute.

See No. 137. Signed and dated, "G. F. Watts, 1890." Chalk, 31 by 22 in.

90 Portrait of THE HON. ROLLO RUSSELL AS A CHILD.

The Hon. Francis Albert Rollo Russell.

Head, full face. Signed, "G. F. Watts." Chalk, 23¼ by 19¼ in.

LENT BY

91 Portrait of SIR HENRY THOBY PRINSEP, as a boy (about 1854–1856).

SIR HENRY THOBY PRINSEP.

Head, full face. Chalk, 23 by 19 in.

92 FRAGMENT OF THE CARTOON "CARACTACUS" (1842).

LORD NORTHBOURNE.

This, and Nos. 93, 96, and 125 are portions of the cartoon "Caractacus led in triumph through the streets of Rome," with which the artist gained one of the first three prizes offered for designs for the decoration of the Houses of Parliament in 1842. Chalk, 68½ by 25 in.

93 FRAGMENT OF THE CARTOON "CARACTACUS" (1842).

LORD NORTHBOURNE.

Chalk, 59 by 41 in.

94 Portrait of MISS FENWICK.

J. W. ZAEHNSDORF, ESQ.

Bust to l., looking at the spectator. Chalk, 24 by 18½ in.

95 Portrait of THE COUNTESS SOMERS (1851).

SIR HENRY THOBY PRINSEP.

See No. 183. Head, full face. Signed and dated, "G. F. W., 1851." Chalk, 23 by 19 in.

96 FRAGMENT OF THE CARTOON "CARACTACUS" (1842).

LORD NORTHBOURNE.

Chalk, 68½ by 25 in.

97 HOPE (1891).

THE MANCHESTER WHITWORTH INSTITUTE.

See No. 201. Signed and dated, "G. F. Watts, 1891." Chalk, 31 by 22 in.

LENT BY

98 **HYPERION.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, to r., head inclined over r. shoulder. Chalk, 20 by 14 in.

99 Portrait of **LADY LILFORD.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 15. Head, full face. Chalk, 23¼ by 19¼ in.

100 Portrait of **LORD JOHN RUSSELL (1st EARL RUSSELL).**

LADY AGATHA RUSSELL.

B. 1792; 3rd son of 6th Duke of Bedford; created a peer in 1861; Prime Minister 1865; d. 1878.
Bust to l. Signed, "G. F. Watts." Chalk, 23¼ by 19¼ in.

101 **"THE PEOPLE THAT SAT IN DARKNESS."**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Inscribed with the following text:—"The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined."—*Isaiah*, ix. 2. Chalk, 6 by 9 in.

102 **LOVE AND LIFE.**

ANDREW K. HICHENS, ESQ.

See No. 28. Signed, "G. F. Watts." Chalk, 20¼ by 11 in.

103 **A PORTRAIT (1894).**

SIR WILLIAM AGNEW, BART.

Bust, to r. Signed, "G. F. Watts." Dated 1894. Chalk, 25¼ by 20 in.

104 **OUT OF THE STORM.**

THE MANCHESTER WHITWORTH INSTITUTE.

Three-quarter figure of a girl, standing, holding a door open. Chalk, 23¼ by 13 in.

LENT BY

105 Portrait of THE LATE VALENTINE CAMERON PRINSEP, R.A., as a youth (about 1854–1856).

SIR HENRY THOBY PRINSEP.

B. 1838; d. 1904.
Bust, profile to l. Chalk, 23 by 19 in.

106 THE MESSAGE OF PEACE (1891).

THE MANCHESTER WHITWORTH INSTITUTE.

Also called "The Messenger."
Signed and dated, "G. F. Watts, Feb. 1891." 23 by 13½ in.

107 ACHILLES AND BRISEIS.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Study for a fresco at Bowood. Canvas, 26½ by 107 in.

108 THE DWELLER IN THE INNERMOST.

ANDREW K. HICHENS, ESQ.

"Conscience, winged, dumb-faced and pensive, seated facing the spectator, within a glow of light; on her forehead she bears a shining star, and on her lap lie the arrows that pierce through all disguise, and the trumpet which proclaims peace to the world." Chalk, 41½ by 24½ in.

109 TIME, DEATH, AND JUDGMENT.

THE MANCHESTER WHITWORTH INSTITUTE.

See No. 199. Signed, "G. F. Watts." Chalk, 22 by 15½ in.

110 Portrait of THE EARL OF RADNOR.

THE COUNTESS OF RADNOR.

Bust to l., profile to l. Signed, "G. F. Watts, Signor." Chalk, 26 by 21 in.

111 LOVE AND LIFE (1890).

THE MANCHESTER WHITWORTH INSTITUTE.

See No. 28. Signed and da'ed, "G F. Watts, 1890." Chalk, 31 by 22 in.

LENT BY

112 Portrait of ADMIRAL LORD LYONS (1850).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

B. 1790; created a peer 1856; d. 1858.
Small head, to l. Inscribed, "Admiral Lord Lyons." Pen and ink, 7 by 6¼ in.

113 Portrait of SIR LUCIUS O'BRIEN, BART. (1850).

HON. L. MURROUGH O'BRIEN.

Afterwards 13th Baron Inchiquin.
Head to l. Signed and dated, "G. F. W., 1850." Silver-point, 10¼ by 8 in. (oval).

114 Portrait of M. ALPHONSE LEGROS (1879).

M. H. SPIELMANN, ESQ.

Small head, to r. Etching, 5 by 4 in.

115 Portrait of MRS. CHARLES HAY CAMERON.

A. C. NORMAN, ESQ.

B. 1815; d. 1879.
Bust, in front, head slightly inclined over r. shoulder. Pencil, 8¼ by 7 in.

116 Portrait of MISS LILIAN MACINTOSH.

ANDREW K. HICHENS, ESQ.

Small head, turned slightly to r. Pencil, 5¼ by 4¼ in.

117 Portrait of THE HON. MRS. GEORGE RAM AS A CHILD (1850).

HON. L. MURROUGH O'BRIEN.

Small head, to l. Signed and dated, "G. F. W., 1850." Silver-point, 10¼ by 8 in.

118 Portrait of EMILY, LADY TENNYSON (1858).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Daughter of Henry Sellwood, Esq.; d. 1896.
Head to l. Signed and dated, "Signor, 1858." Pencil, 13 by 9 in.

LENT BY

119 Portrait of THE COUNTESS SOMERS (1850).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Small full length, standing to l., hands clasped. Pencil, 11 by 8¼ in. (oval).

120 Portrait of AUGUSTA, LADY CASTLETOWN.

THE HON. MRS. LEWIS WINGFIELD.

See No. 136. Three-quarter figure, standing to r., head turned from spectator. Pencil, 18¼ by 13 in.

121 Portrait of LIEUT.-GEN. ARTHUR PRINSEP, C.B., as a boy.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 87. Head to l., profile. Chalk, 23½ by 19½ in.

122 Portrait of MISS AGATHA LAWRENCE (MRS. C. F. T. BLYTH) (1889).

DR. C. F. T. BLYTH.

Bust, to l., profile. Inscribed, "26th May, 1889, Brighton," and signed, "G. F. Watts." Silver-point, 15½ by 11½ in.

123 Portrait of LADY NORTHBOURNE (1856).

LORD NORTHBOURNE.

Bust, in front, head slightly inclined to r. Signed, "G. F. W., 1856." Chalk, 23 by 19½ in.

124 Portrait of LADY MOUNT TEMPLE (1896).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust to r., three quarter profile. Chalk, 31 by 22 in.

125 FRAGMENT OF THE CARTOON "CARACTACUS" (1842).

LORD NORTHBOURNE.

See No. 92. Chalk, 50½ by 75½ in.

LENT BY

126 Portrait of THE FOURTH VISCOUNT DE VESCI (1897).

VISCOUNTESS DE VESCI.

B. 1844; d. 1903.
Bust in front, head slightly turned to r. Signed, "G. F. Watts, Signor." Chalk, 25 by 20 in.

127 Portrait of F. W. GIBBS, ESQ. (1856).

H.M. THE KING.

Bust to l., looking at spectator. Signed, "G. F. W., 1856." Chalk, 23 by 19 in.

128 Portrait of VISCOUNTESS DE VESCI (1896).

VISCOUNTESS DE VESCI.

Bust, to l. Signed, "G. F. Watts, Signor." Chalk, 25 by 20 in.

129 Portrait of MRS. CHARLES COLTMAN ROGERS (1894).

CHARLES COLTMAN ROGERS, ESQ.

See No. 79.
Bust, profile to l. Signed, "G. F. Watts." Chalk, 25 by 20 in.

130 Portrait of LORD BALCARRES, M.P. (1900).

LADY BALCARRES.

Bust to l., looking at spectator. Signed and dated, "Signor, 1900." Chalk, 25¼ by 20¼ in.

131 THE DEATH OF CAIN (1886).

M. H. SPIELMANN, ESQ.

See No. 231. Chalk, 12½ by 8½ in.

132 Portrait of MRS. JOSCELINE BAGOT.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Head, full face. 23½ by 19½ in.

LENT BY

133 **PSYCHE (1892).**

ANDREW K. HICHENS, ESQ.

"Nude figure, standing facing the spectator, with downcast eyes fixed upon the feather dropped from Love's wing; on a couch lies her drapery." Signed and dated, "G. F. Watts, Signor, 1892." Chalk, 13½ by 5½ in.

134 **LOVE AND THE SHEPHERD.**

ANDREW K. HICHENS, ESQ.

Small three-quarter partially draped figure, seated to r.; l. hand holding a crook; figure of Cupid whispering in his ear. 7½ by 5½ in.

135 **VIRGINIA.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Head to r. Silver-point, 13½ by 10 in.

136 **Portrait of AUGUSTA, LADY CASTLETOWN.**

THE HON. MRS. LEWIS WINGFIELD.

Full length, standing to r. her head turned to l., over her r. shoulder white dress; an Indian shawl draped round her. Canvas, 81½ by 55½ in.

137 **DEATH CROWNING INNOCENCE.**

JOHN T. MIDDLEMORE, ESQ.

See No. 89.
"Death, as the pitying angel, fondly caressing a little child on her lap." Canvas, 36 by 26 in.

138 **DRYADS AND NAIADS (1849).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Classical landscape, with numerous groups of Dryads and Naiads; in the sky, Jupiter and the gods and goddesses of Olympus. Canvas, 51 by 25½ in.

139 **ASIA MINOR (1857).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, looking towards a mountainous coast. Canvas, 8 by 23½ in.

LENT BY

140 **OPHELIA (1878).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"There is a willow grows aslant a brook,
That shows its hoar leaves on the glassy stream,
There with fantastic garlands did she come."
Hamlet, act iv., scene 2.

Canvas, 29½ by 24½ in.

141 **PROMETHEUS.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Canvas, 25½ by 20½ in.

142 **THE CURSE OF CAIN (1872).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"And Cain said unto the Lord, My punishment is greater than I can bear."—*Gen.* iv. 13.
Sketch for the painter's diploma picture. 25½ by 13 in.

143 **BRITOMART.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 78. Canvas, 25 by 17½ in.

144 **TIME, DEATH, AND JUDGMENT.**

EXECUTORS OF LOUISA, LADY ASHBURTON.

See No. 199. "Time, represented by the painter as the type of unfailing youth and vigour, advances hand in hand with Death, while poised in the clouds above their heads follows the figure of Judgment, armed with the attributes of Eternal Law." Canvas, 35½ by 27½ in.

145 **THE RIDER ON THE PALE HORSE (1883).**

JAMES SMITH, ESQ.

"And I looked, and behold a pale horse: and his name that sat on him was Death, and Hell followed with him."—*Rev.* vi. 8. Canvas, 26 by 21 in.

LENT BY

146 THE RIDER ON THE RED HORSE (1883).

EXECUTORS OF CHARLES GALLOWAY, ESQ.

"And there went out another horse that was red: and power was given to him that sat thereon to take peace from the earth, and that they should kill one another: and there was given unto him a great sword."—*Rev.* vi. 4. Canvas, 25½ by 20½ in.

147 THE RIDER ON THE WHITE HORSE.

GERTRUDE, COUNTESS OF PEMBROKE.

"And I saw, and behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering, and to conquer."—*Rev.* vi. 2. Canvas, 59½ by 47½ in.

148 THE RIDER ON THE WHITE HORSE (1883).

SIR JAMES KNOWLES.

See No. 147.
Canvas, 25½ by 20½ in.

149 THE RIDER ON THE BLACK HORSE (1878).

JAMES SMITH, ESQ.

"And I beheld, and lo a black horse; and he that sat on him had a pair of balances in his hand."—*Rev.* vi. 5. Panel, 25½ by 20½ in.

150 THE COURT OF DEATH.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"Death, the sovereign power, holding in her lap an infant form that has been claimed before its life had well begun, a symbol that the beginning and end of life lies in the lap of Death, is seated enthroned upon the ruins of the World. On either side stand two angel figures, guarding the portals of the Unknown beyond the grave, and at her feet are gathered all sorts and conditions of men, who have come as faithful subjects to render their last homage to the Universal Queen. The warrior, still in the pride of strength and manhood, loyally surrenders his sword; the nobleman, with bowed head, lays down his coronet; and the poor cripple comes to crave of Death a final respite from pain. On the other side of the throne a young girl, wearied with suffering, rests her head, as though in sleep, upon the winding-sheet, while a little child, half in sport, draws it over his head; and the Lion, as the type of physical power, crouches at Death's feet." Canvas, 36 by 24½ in.

LENT BY

151 OLYMPUS ON IDA (1885).

Executors of G. F. Watts, Esq., R.A.

Three small figures of Here, Pallas Athene, and Aphrodite, standing on clouds. Canvas, 25½ by 21 in.

152 PAOLO AND FRANCESCA.

The Earl Brownlow.

See No. 180. Panel, 17½ by 13½ in.

153 BANISHED.

Lord Ronald Sutherland Gower.

Small figure of a female, lying on the ground with a child in her lap. 4 by 2½ in.

154 ENDYMION (1893).

Russell Rea, Esq., M.P.

A Greek story of the shepherd Endymion, who loved the Moon, and to whom she descends while he sleeps. See also No. 76. Canvas, 26½ by 14 in.

155 EVE.

Executors of G. F. Watts, Esq., R.A.

Design for a picture. One of a series of compositions illustrating the life of Eve. Canvas, 22 by 11 in.

156 THE ISLE OF COS.

Lord Davey.

View, looking across the sea to the island in the distance. Canvas, 13½ by 17½ in.

157 THETIS.

Sir William Agnew, Bart.

Small full length, nude female figure, standing in a garden; l. hand to head. Canvas, 26½ by 12 in.

LENT BY

158 **DAWN.**

WILLIAM CLARENCE WATSON, ESQ.

Small full length female figure, standing on a rock in the sea, with her back to the spectator; her right arm, raised above her head, holds red drapery, which falls to her feet. Canvas, 54 by 22 in.

159 **NEAR FLORENCE.**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, looking across the mountains, castellated villa in the foreground. Canvas, 12 by 25 in.

160 **THE SPHINX (1887).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, by night. Canvas, 16½ by 19½.

161 **SUN, EARTH, AND MOON**

Three emblematic figures. Canvas, 23½ by 7½ in.

162 **LANDSCAPE.**

ANDREW K. HICHENS, ESQ.

The garden of old Little Holland House. Canvas, 18 by 11 in.

GALLERY No. III.

OIL PAINTINGS—Nos. 163-213.

LENT BY

163 Portrait of HENRY W. PHILLIPS, Esq. (1865).

WENTWORTH B. BEAUMONT, ESQ.

Three-quarter figure, seated to r., legs crossed; in his r. hand he holds a sheet of paper, his arm rests on the back of his chair; his l. hand is placed on his knee; in the background, a statue; on r., table with paint brush, etc. Canvas, 43½ by 39½ in.

164 SANT' AGNESE, MENTONE (1888).

VISCOUNTESS DE VESCI.

Mountainous landscape; blue sky. Canvas, 14 by 23½ in.

165 FAITH, HOPE, AND CHARITY (1897).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"Becoming conscious of the beneficence and loveliness in Nature, Faith washes her blood-stained foot in the stream of Truth, and loosens her sword." On either side of Faith are figures of Hope and Charity. 83½ by 42 in.

166 THE CARRARA MOUNTAINS, FROM PISA (1881).

LORD DAVEY.

View, looking towards the mountains. Canvas, 31½ by 45½ in.

LENT BY

167 THE CREATION OF EVE (1899).

EDMUND DAVIS, ESQ.

"The morning stars sang together, and all the sons of God shouted for joy."—*Job*, xxxviii. 7.

"The final act completed, the powers of Creation, symbolised by these spirits of air, rise heavenwards in a triumphant swirl from the scene of their completed work. At the Divine touch, Adam moves, but the stupor of deep sleep is still upon him." Signed, "G. F. Watts." Canvas, 58 by 25½.

168 Portrait of DEAN LIDDELL (1875).

CHRIST CHURCH, OXFORD.

B. 1811; Dean of Christ Church 1855–1891; d. 1898.
Half figure, seated to r.; in robes. Signed and dated, "G. F. Watts 1875." Canvas, 35½ by 27½ in.

169 PROGRESS.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

The rider on the white horse "conquering and to conquer" has been used as the symbol of Progress. From this light there turns away—one to search for wisdom by the aid of a burnt out candle, another to grub in the muck for gold, a third to sleep; while a fourth is looking at the light. Canvas, 111 by 56½ in.

170 Portrait of LORD DAVEY.

LORD DAVEY.

Three-quarter figure, seated to r., looking at the spectator; hands clasped; brown velvet coat. Canvas, 35½ by 27½ in.

171 THE DENUNCIATION OF ADAM AND EVE.

EDMUND DAVIS, ESQ.

"Adam and Eve crouching at the foot of a tree; above, God the Father, with outstretched arms in the act of denunciation, and angels." Signed, "G. F. Watts." Canvas, 58½ by 25½ in.

172 FIESOLE (1844).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View looking towards the town, on a hill-side; blue sky, with clouds. Canvas, 26½ by 34 in.

LENT BY

173 DESTINY (March 1904, unfinished).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Behind the infant life just come to the shore of Being waits Destiny. The page in the Book of Life is blank.
Full-length figure, larger than life, standing on the sea-shore, holding a book in her r. hand; at her feet an infant. Canvas, 84 by 41½ in.

174 DIANA AND ENDYMION (1903).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See Nos. 76 and 154.
Diana, in pale blue flowing robes, descending from Heaven, and embracing the sleeping Endymion, who lies on the ground. Canvas, 41 by 48 in.

175 Portrait of MISS ALICE PRINSEP (Mrs. J. B. STRACEY-CLITHEROW (1860).

SIR HENRY THOBY PRINSEP.

Three-quarter figure, seated to r. playing on a pianoforte and looking at the spectator; blue and red dress; Signed and dated, "G. F. W., 1860." Canvas, 51 by 36½ in.

176 Portraits of LADY MARGARET BEAUMONT AND DAUGHTER (1859).

WENTWORTH B. BEAUMONT, ESQ.

Full-length, standing at a doorway, facing the spectator, profile to r.; child stands by her on l., pot of flowers in foreground. Canvas, 76 by 45½ in.

177 Portrait of FREDERIC, LORD LEIGHTON, P.R.A. (1890).

ROYAL ACADEMY.

B. 1833; President of the Royal Academy 1878–1896; d. 1896.
Three-quarter figure, seated to r., in D.C.L. robes, his l. arm leaning on the pedestal of his statue of "An Athlete struggling with a Python." Canvas, 44½ by 34 in.

178 FATA MORGANA (1865).—

GEORGE MCCULLOCH, ESQ.

"The subject is taken from Boiardo's 'Orlando Innamorato.' The female figure represents Fortune or Opportunity flying through the air amidst bushes, hotly pursued by a knight, who seeks in vain to lay hold of the forelock of her hair, by which she alone can be captured; in his effort to grasp the lock he clutches her blue drapery; before Fortune runs a little mocking sprite, beckoning." Signed and dated, "G. F. Watts, 1865." Canvas, 79½ by 40½ in.

LENT BY

179 THE CHILDHOOD OF ZEUS (1896).

JOHN T. MIDDLEMORE, ESQ.

View in a glade; Zeus tended by the nymphs of Mount Ida. Canvas, 45 by 52½ in.

180 PAOLO AND FRANCESCA (Completed in 1884).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 152.

"The two Souls beheld by Dante in his vision of the second circle of the Inferno, where they, remorseful, sorrowful, yet together, are whirled continually onwards, as leaves through the driven air. In piteous words, the Seer hears Francesca's story and swoons, falling as a dead man falls for grief at the unspeakable sadness." Canvas, 60 by 49½ in.

181 CHARITY (1895).

JOHN REID, ESQ.

"Charity represented as a Madonna-like matron in richly coloured raiment, seated, holding two children on her lap, whilst a third, standing before her, leans against her knees." Canvas, 45½ by 32 in.

182 SIR GALAHAD (1862).

SIR ALEXANDER HENDERSON, BART., M.P.

"The Knight standing bareheaded at the side of his white horse, gazing with rapt eyes on the vision, which through the gloom and solitude of the forest, has suddenly dawned upon his sight." Canvas, 77 by 41½ in.

183 Portrait of THE COUNTESS SOMERS.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, seated to r, her hands resting on her lap; in left hand peacock feather fan; blue gown; tapestry background. Canvas, 48 by 35 in.

184 Portrait of THE HON. MRS. PERCY WYNDHAM (1877).

THE HON. PERCY WYNDHAM.

Full length, standing, facing the spectator; in brown dress, trimmed with lace; resting her l. arm on a pillar; laurel tree in background. Canvas, 85 by 41 in.

LENT BY

185 **THE EVE OF PEACE (1863).**

Sir Alexander Henderson, Bart., M.P.

Three-quarter length figure of a warrior, facing the spectator, in armour and surcoat; his head is bowed, and he holds in his r. hand his sword, and in his l. his helmet; landscape background. Signed and dated, "G. F. Watts, 1863." Canvas, 56 by 40 in.

186 **MISCHIEF (1878).**

Executors of G. F. Watts, Esq., R.A.

"The title of this picture explains its intention. Humanity bends the neck beneath the enchanter's yoke (no light one, though it seem but a wreath of flowers), and is led a half unwilling captive by the sprite; there are lands with towers of strength upon their heights, which once were his, but mischief has wiled him away from these, with flattering smiles, the flutter of golden locks, and the glamour of iridescent wings; the roses turn to briars about his limbs, and at every step the tangle becomes denser; one by one the arrows drop unused from his hand, and, all enfeebled, he is blindly drawn to his doom." Canvas, 77 by 39½ in.

187 **LOVE AND DEATH.**

The Executors of Louisa, Lady Ashburton.

See No. 24. Canvas, 26 by 13 in.

188 **"A VILLAIN, I'LL BE BOUND!"**

James Smith, Esq.

Figure of Cupid, holding bow in l. hand, and arrow in his r. Canvas, 25½ by 20½ in.

189 **Portrait of ALFRED, LORD TENNYSON (1859).**

Lady Henry Somerset.

See Nos. 67 and 200.
Half figure, turned slightly to r.; dark dress. Canvas, 23½ by 19½ in.

LENT BY

190 Portrait of MRS. G. F. WATTS (1887).

Mrs. Edward Liddell.

Bust to l., head turned slightly over l. shoulder. Signed and dated, "G. F. Watts, 1887." Canvas, 19½ by 13½ in.

191 DAPHNE (1872).

Louis Huth, Esq.

Full length, nude figure of Daphne, standing facing the spectator, and surrounded by the laurel; her r. arm raised above her head. Signed and dated, "G. F. Watts, 1872." Canvas, 74½ by 23½ in.

ON A SCREEN.

192 Portrait of THE PAINTER (1904).

Executors of G. F. Watts, Esq., R.A.

Bust, profile to r., in his robes as D.C.L. (unfinished). Canvas, 25½ by 19 in.

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193 THETIS.

Lord Iveagh.

Full length, nude female figure, standing on the sea shore; her arms raised over her head, binding her hair. Signed, "G. F. Watts." Canvas, 76 by 21 in.

194 Portrait of SIR EDWARD SABINE, K.C.B. (1874).

R.A. Officers' Mess, Woolwich.

B. 1788; President of the Royal Society, 1861–1871; d. 1883.
Bust to r., three-quarter profile, in uniform, with medals and decorations. Signed and dated, "G. F. Watts, 1874." Canvas, 25½ by 20½.

195 GANYMEDE: A STUDY (1864).

Executors of G. F. Watts, Esq., R.A.

Half length figure of a boy facing the spectator, head slightly turned to l. Canvas, 22½ by 18½ in.

LENT BY

196 THE DENUNCIATION OF ADAM AND EVE.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 171. Panel, 24½ by 9½ in.

197 Portrait of MRS. ANDREW HICHENS.

ANDREW K. HICHENS, ESQ.

Half figure, profile to l., not showing hands; white dress. Canvas, 25½ by 20½ in.

198 TRIFLES LIGHT AS AIR.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

See No. 70. Canvas, 77½ by 41½ in.

199 TIME, DEATH AND JUDGMENT.

JOHN REID, ESQ.

See No. 144.
"Time, represented as the type of unfailing youth and vigour, advances hand in hand with Death, while, poised in the clouds above their heads, follows the figure of Judgment, armed with the attributes of Eternal Law." Signed, "G. F. Watts." Canvas, 41½ by 32 in.

200 Portrait of ALFRED, LORD TENNYSON (1890).

TRINITY COLLEGE, CAMBRIDGE.

See Nos. 67 and 189.
Bust, head slightly turned to l.; in D.C.L. robes. Signed and dated, "G. F. Watts, 1890." Canvas, 25½ by 20½ in.

201 HOPE (1886).

MRS. RUSTON.

"Hope, blindfold, and clad in a pale blue robe, is seated on the globe, and holds in her hands her lyre, of which but one string remains; she lends her ear to the melody she still can make." Canvas, 58½ by 42½ in.

LENT BY

202 Portrait of SIR JOHN SIMEON, BART.

THE HON. MRS. ALGERNON GROSVENOR.

B. 1815; d. 1870.
Bust, full face. Canvas, 25½ by 20½ in.

203 THE DOVE THAT RETURNED NOT (1877).

EXECUTORS OF CHARLES GALLOWAY, ESQ.

The dove perched in the fork of a tree. Canvas, 68½ by 28 in.

204 MAUD (1892).

MARK BANNATYNE, ESQ.

Bust to r., head turned, looking at spectator; straw hat; green dress; white scarf; sky background. Signed, "G. F. Watts." Canvas, 25½ by 20½ in.

205 A PATIENT LIFE OF UNREQUITED TOIL (1890).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

An old white horse, standing in a paddock, near a hedge. Canvas, 72 by 66 in.

206 Portrait of LADY KATHERINE THYNNE (COUNTESS OF CROMER) (1890).

THE MARQUESS OF BATH.

Half figure, full face; white dress, with pink ribbons. Canvas, 27½ by 22½ in.

207 GREEN SUMMER (1903).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, looking through the glades of a wood; tall dead tree in the foreground; blue sky, with clouds. Signed, "G. F. Watts." Canvas, 66 by 35½ in.

208 Portrait of THE EARL BROWNLOW.

THE EARL BROWNLOW.

Bust, profile looking up to l.; brown coat; landscape background. Canvas, 25½ by 20½ in.

LENT. BY

209 UNA AND THE RED CROSS KNIGHT (1869).

FRANCIS W. BUXTON, ESQ.

Una and the Red Cross Knight riding side by side. See Spenser's *Faërie Queen*, Book I. Canvas, 53 by 59½ in.

210 Portrait of FIELD-MARSHAL THE EARL ROBERTS, K.G. (1898).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, full face, in uniform, with medals and decorations. Canvas, 29½ by 24½ in.

211 Portrait of LADY LINDSAY PLAYING THE VIOLIN.

LADY LINDSAY.

Three-quarter figure to l., head turned over left shoulder towards the spectator; chin resting on the violin; rich dress. Canvas, 43½ by 33½ in.

212 Portrait of WALTER CRANE, Esq. (1891).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Bust, profile to l.; brown coat. 25½ by 21½ in.

ON A PEDESTAL.

213 CLYTIE.

LORD BATTERSEA.

"Clytie, beloved by Apollo (the Sun god), pined in grief when deserted by him, and was changed into the sunflower." Bust, marble.

GALLERY No. IV.

OIL PAINTINGS—Nos. 214–248.

LENT BY

214 Portrait of GEORGE WARDE NORMAN, Esq.

A. C. Norman, Esq.

B. 1793; writer on finance; director of the Bank of England; d. 1882. Bust, to r., nearly full face; dark green velvet coat. Canvas, 25½ by 20½ in.

215 LOVE TRIUMPHANT (1899).

Executors of G. F. Watts, Esq., R.A.

"Time and Death, having travelled together through the ages, are in the end overthrown. Love alone arises on immortal wing."
Sketch for a larger picture, companion to "Time, Death, and Judgment." Canvas, 53½ by 25½ in.

216 Portrait of S. PEPYS COCKERELL, Esq.

S. Pepys Cockerell, Esq.

Bust, seated with his back to spectator, looking over his l. shoulder. Canvas, 25½ by 20½ in.

217 SPRING (1897).

John Reid, Esq.

Full length figure, less than life-size, of a child, in a white dress, standing bare-footed, to r., in a landscape, holding in its hand some spring flowers. Canvas, 45½ by 20½ in.

LENT BY

218 Portrait of GEORGE MEREDITH, Esq. (1893).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, to r., three-quarter profile; grey coat. Canvas, 28½ by 20½ in.

219 LOCH NESS (1899).

HUMPHREY ROBERTS, ESQ.

View, looking up the loch; mountains on either side; blue sky, with clouds. Canvas, 35½ by 27½ in.

220 Portrait of MISS DOROTHY MacCALLUM (Mrs. G. B. MACPHERSON GRANT) (1897).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, to r., head turned over r. shoulder; red and white drapery. Signed and dated, "G. F. Watts, 1897." Canvas, 29½ by 24½ in.

221 THE RAINBOW (1884).

HARRY QUILTER, ESQ.

Extensive view, from high ground, over a valley, above which hang heavy clouds and rainbow. Canvas, 84 by 45½ in.

222 Portrait of MISS LILIAN MACINTOSH.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, in front, head turned over r. shoulder; blue drapery, with yellow scarf. Canvas, 29½ by 24½ in.

223 THE TWO PATHS (1903).

ALBERT WOOD, ESQ.

View, looking through a rocky and woody ravine, with mountains in the distance. Signed, "G. F. Watts." Canvas, 29½ by 24½ in.

224 Portrait of CLAUDE G. MONTEFIORE, Esq. (1897).

CLAUDE G. MONTEFIORE, ESQ.

Half figure to l., nearly full face. Signed and dated, "G. F. Watts, 1897." Canvas, 29½ by 24½ in.

LENT BY

225 **A PORTRAIT STUDY (1898).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half-length figure of a girl, in white drapery, seated to r., her right arm resting on a balustrade. Canvas, 29½ by 17 in.

226 **"I'M AFLOAT" (1892).**

JAMES SMITH, ESQ.

An Amorino floating on a wave. Signed and dated, "G. F. Watts, 1892." Canvas, 25½ by 20½ in.

227 **Portrait of C. W. EARLE, Esq.**

MRS. EARLE.

Bust, three-quarter profile to r.; brown coat. Signed, "G. F. Watts." Canvas, 25½ by 20½ in.

228 **LOVE STEERING THE BOAT OF HUMANITY (1902).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"The stormy sea of life; man in his little boat, with rent sail, broken oar, and all but helpless, save that Love is with him in the boat, and holds the helm." Canvas, 78 by 53½ in.

229 **LOCH RUTHVEN (1899).**

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, looking across the loch to the mountains beyond; blue sky, with clouds. Canvas, 13 by 35½ in.

230 **JUDGMENT OF PARIS (1874).**

SIR ALEXANDER HENDERSON, BART., M.P.

Nude figures of the three goddesses, standing in a landscape, the one in the centre with her back to the spectator. Canvas, 31 by 25½ in.

LENT BY

231 THE DEATH OF CAIN (1886).

ROYAL ACADEMY.

Companion to the Diploma picture at the Royal Academy—the last of a series intended to illustrate the life of Cain.

"The first murderer is here shown as an aged pilgrim, broken by his long journey. He has returned to die upon Abel's altar, and as he sinks upon it, in repentance and contrition, the black cloud of his curse is removed from him by his accompanying angel, and the light of heaven once more shines upon him." Canvas, 91 by 63 in.

232 THE DOVE THAT RETURNED IN THE EVENING (1869).

SIR ALEXANDER HENDERSON, BART., M.P.

"But the dove found no rest for the sole of her foot, and she returned unto him into the ark.—*Gen.* viii. 9. Canvas, 23½ by 73.

233 A BACCHANTE.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half-length figure, partly draped, standing in front; behind her are the figures of a boy and of another female, who has her l. arm extended behind the figure of the Bacchante, and is holding a vine-branch. Canvas, 35½ by 27½ in.

234 EVOLUTION.

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"The primeval mother of Conflict and of Harmony, herself uncertain of the future of her offspring." Canvas, 66 by 53 in.

235 THE ALPS, SAVOY (1888).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

View, looking over a valley; rocky foreground; wide range of mountains in distance; cloudy sky. Canvas, 18½ by 41 in.

236 Portrait of FREDERICK PEPYS COCKERELL, ESQ. (1877).

MRS. FREDERICK PEPYS COCKERELL.

B. 1833; architect; d 1878.
Bust, three-quarter profile to l. Signed and dated, "G F. Watts, 1877." Canvas, 25½ by 20½ in.

LENT BY

237 ESCAPED (1895).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Two Amorini, lying on a bed of flowers, their hands stretched upwards towards a bird in the air. Signed, "G. F. Watts." Canvas, 25½ by 20½ in.

238 A REVERIE.

W. K. D'ARCY, ESQ.

Bust of a girl, three-quarter profile to r.; red and white drapery; blue background. Canvas, 25½ by 20½ in.

239 LILIAN (1904).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, full face, holding a basket of flowers in her hands; white dress, white hat, trimmed with pink. Canvas, 60 by 38½ in.

240 PRETTY LUCY BOND (1881).

HUMPHREY ROBERTS, ESQ.

Half figure, seated, three-quarter profile to l.; blue and brown dress, foliage background. Signed and dated, "G. F. Watts, 1881." Canvas, 23½ by 19½ in.

241 GANYMEDE (1888).

HENRY F. MAKINS, ESQ.

Half-length figure, of a boy, facing the spectator, head slightly turned to l., in the r. hand a bunch of grapes, and in his l. a bowl. Signed and dated, "G. F. Watts, 1888." Canvas, 25½ by 20½ in.

242 Portrait of MISS MARY ANDERSON (MADAME DE NAVARRO) (1886).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Three-quarter figure, yellow and blue drapery, shoulders and arms bare, standing to l., arranging flowers in a vase. Canvas, 49½ by 39½ in.

LENT BY

243 Portrait of MRS. CRAWSHAY (1902).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, nearly full face; red dress; carrying a basket of roses. Canvas, 25½ by 20½ in.

244 Portrait of MRS. ELLICE, OF INVERGARRY (1895).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, to r.; in black dress and black bonnet. Canvas, 29½ by 24½ in.

245 ULDRA (1884).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

The Scandinavian Spirit of the rainbow in the waterfall. Half length nude figure, facing the spectator. Signed, "G. F. Watts." Canvas, 25½ by 20½ in.

246 OLYMPUS ON IDA (1885).

WILLIAM R. MOSS, ESQ.

Three small figures, of Here, Pallas Athene, and Aphrodite, standing, on clouds. Canvas, 57½ by 39½ in.

247 THE NIXIES' FOSTER-DAUGHTER (1887).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

"The Nixies have reared a little human child, to whom the accident of finding a necklace recalls a shadow of recollection from her former life." Half length figure, of a girl, undraped, standing to l., holding a necklace in her hands. Canvas, 25½ by 20½ in.

248 Portrait of THE RIGHT HON. GERALD BALFOUR, M.P. (1899).

EXECUTORS OF G. F. WATTS, ESQ., R.A.

Half figure, profile to l. Canvas, 29½ by 24½ in.

GALLERY No. V.

OIL PAINTINGS, DRAWINGS, &c.—Nos. 249-314.

All the Paintings and Drawings in this Room are by FREDERICK SANDYS.

LENT BY

249 **JUDITH AND HOLOFERNES (1864).**

MISS H. D. DOULTON.

Small full length figures; Judith in the act of drawing a sword; Holofernes lying on a couch. Pen and ink, 22¼ by 13¼ in.

250 **PROUD MAISIE (1868).**

LORD BATTERSEA.

Bust, to l., less than life-size; holding a lock of her hair in her mouth. Inscribed "Proud Maisie," and signed "F. Sandys." Chalk, 14¼ by 11 in.

251 **MANOLI.**

G. R. HALKETT, ESQ.

Illustration to the Poem by W. M. W. Call, in the *Cornhill Magazine*, 1862. Signed with monogram. Print from wood engraving, 7 by 4 in.

252 **DANAE IN THE BRAZEN CHAMBER.**

G. R. HALKETT, ESQ.

Drawn and engraved for, but not reproduced in, *Once a Week*. Print from wood engraving, 7 by 4¼ in.

LENT BY

253 HAROLD HARFAGT.

G. R. Halkett, Esq.

Illustration for *Once a Week*, 1862; in *Thornbury's Ballads and Songs*, 1876; and in *Art Journal*, 1884.
Signed with a monogram. Print from wood engraving, 7 by 4¼ in.

254 "AMOR MUNDI."

G. R. Halkett, Esq.

Illustration to Christina Rossetti's Poem. Reproduced also in *Shilling Magazine*, 1865. Print from wood engraving, 7 by 4 in.

255 LADY GREENSLEEVES (1893).

James S. Budgett, Esq.

Full length figure, less than life-size, of a girl, standing facing the spectator, with her arms crossed.
Inscribed on a label—

"Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my hart of gold,
And who but Lady Greensleeves."

Signed and dated, "F. Sandys, 1893." Chalk, 48¼ by 26 in.

256 KING PELLES' DAUGHTER HOLDING THE VESSEL OF THE SANGRAEL (1861).

Mrs. Hooper.

Bust, less than life-size, holding the vessel in both hands. Signed with a monogram, and dated 1861. Pen and ink, 12 by 9 in.

257 Portrait of THE LATE MRS. HOPE (1852).

Sir Theodore Hope, K.C.S.I.

Bust, to l., looking at the spectator. Chalk, 10¼ by 8 in.

258 "YET ONCE MORE LET THE ORGAN PLAY."

G. R. Halkett, Esq.

Illustration for *Once a Week*, 1861; *Thornbury's Ballads and Songs*, 1876
Print from wood engraving, 3¼ by 4 in.

LENT BY

259 "THE KING AT THE GATE."

G. R. Halkett, Esq.

Illustration to Poem by Walter Thornbury, reproduced in *Once a Week*, 1862; also, under title of "Avatar of Zeus," in *Thornbury's Ballads and Songs*, 1876. Signed with a monogram. Print from wood engraving, 5 by 4¼ in.

260 SLEEP.

G. R. Halkett, Esq.

Illustration for *Good Words*, 1863. Signed with a monogram. Print from wood engraving, 6 by 4¼ in.

261 FROM MY WINDOW.

G. R. Halkett, Esq.

Illustration to F. W. Whymper's Poem, *Once a Week*, 1861. Signed with monogram. Print from wood engraving, 5 by 3¼ in.

262 STUDIES FOR A HEAD OF THE MAGDALENE (1862).

H. L. Doulton, Esq.

Two female heads, to r. Chalk, 10¼ by 13 in.

263 DESIGNS FOR AN EASTERN SUBJECT.

C. Fairfax Murray, Esq.

Illustration for *Tupper's Poems*. Pencil, 7¼ by 11 in.

264 Portrait of MRS. GEORGE MEREDITH (1864).

George Meredith, Esq.

Bust, to r. Chalk, 17 by 12 in.

265 HELEN OF TROY (1893).

William Gillilan, Esq.

Half figure, looking at spectator; holding her long hair in front of her with both hands. Signed and dated "F. Sandys, '93." Chalk, 29¼ by 21¼ in.

LENT BY

266 VIVIEN (1863).

E. Meredith Crosse, Esq.

Half figure, facing the spectator, head turned over her r. shoulder; rich dress, red necklace; her hands rest on a ledge in front of her; background of peacock's feathers. Panel, 25 by 20½ in.

267 MORGAN-LE-FAY (1864).

E. Meredith Crosse, Esq.

Represented standing beside the loom on which she has woven the enchanted mantle which is to consume the body of her brother King Arthur, passing over its surface a lamp of mystic fire, and muttering incantations. Panel, 25 by 17½ in.

268 GENTLE SPRING (1865).

Mrs. A. A. Ionides.

Full length female figure, half life-size, standing in front in a landscape, in white drapery, surrounded by flowers and trees in blossom; over her head a rainbow. Canvas, 47½ by 24½ in.

269 MEDEA (1869).

E. Meredith Crosse, Esq.

Half figure, less than life-size, seen in front, in white drapery, with a red necklace; on a slab, in front of her, is a brazier, into which she is pouring a draught; on the background are representations of the ship of the Argonauts and the Golden Fleece. Panel, 25 by 18½ in.

270 Portrait of MRS. STEPHEN LEWIS (1864).

Mrs. Arthur Lewis.

Half figure, less than life-size, seated to l., looking at the spectator; black dress, fur-lined cloak, white lace cap. Inscribed, "Jane Lewis, born January 19, 1793." Signed and dated, "F. Sandys, 1864." Panel, 25½ by 21 in.

271 Portrait of MRS. CLABBURN.

E. Meredith Crosse, Esq.

Bust to r., profile; black dress, white kerchief on head. Inscribed, "Elizabeth Clabburn, aged 75." Signed with monogram. Panel, 23½ by 19½ in.

LENT BY

272 **PENELOPE (1878).**

FRANCIS W. BUXTON, ESQ.

Bust, to r., partially draped. Chalk, 30 by 21 in.

273 **GIPSY MEAD.**

LORD BATTERSEA.

Head of a girl, turned slightly to r. Chalk, 20 by 16½ in.

274 **STUDY FOR "SAMUEL" (1885).**

LORD BATTERSEA.

Head, three-quarter profile to l.; white skull cap. Signed, "F. Sandys." Chalk, 27 by 20 in.

275 **Portrait of LADY DONALDSON (1877).**

SIR GEORGE DONALDSON.

Bust, facing the spectator, head turned to r.; white drapery. Inscribed, "ΑΑΚΗΣΤΙΣ." Signed and dated, "F. Sandys, July 1877," on a scroll. Chalk, 28 by 21½ in.

276 **Portrait of LADY PALMER (1896).**

SIR WALTER PALMER, BART., M.P.

Bust to l., profile; white dress. Inscribed, "Jean Palmer, 1896." Signed, "F. Sandys." Chalk, 26 by 19 in.

277 **CHIRON'S GHOST.**

C. FAIRFAX MURRAY, ESQ.

Illustration to "The Three Statues of Ægina"; *Once a Week*, October 1861.

(*a*) Print from wood engraving, 5¼ by 3¼ in.
(*b*) Pencil Drawing for wood block, 5¼ by 3¼ in.
(*c*) Pen and ink, and pencil Studies for hand and drapery. 5¼ by 3¼ in.

LENT BY

278 **THE LITTLE MOURNER.**

C. Fairfax Murray, Esq.

Illustration to Alford's Poem, *English Sacred Poetry*, 1863.
(*a*) Print from wood engraving, 5¼ by 4¼ in.
(*b*) Pen Drawing for wood block, 5¼ by 4¼ in.
Signed with a monogram.

279 **LIFE'S JOURNEY.**

C. Fairfax Murray, Esq.

Drawing for wood block. Illustration to Wither's Poem, *English Sacred Poetry*, 1863.
(*a*) Pen and ink Study for the figure of the man, 5 by 4 in.
(*b*) Pencil Studies for the figure on the ground, 3¼ by 5 in.
(*c*) Pen and ink Drawing for the wood block, 5 by 4 in.
(*d*) Pencil Study for the figure on the ground, 3¼ by 5 in.
(*e*) Print from the wood engraving, 5 by 4 in.

280 **EVE OF ST. BARTHOLOMEW.**

C. Fairfax Murray, Esq.

Illustration for *Once a Week*, May 1862.
(*a*) Pencil Study for drapery. 5¼ by 2¼ in.
(*b*) Pencil Study for one of the figures, 5¼ by 2¼ in.
(*c*) Pencil Studies for one of the figures, 6¼ by 4 in.
(*d*) Pencil Study of a hand, 1 by 1 in.
(*e*) Pencil Studies for one of the figures, 6¼ by 4 in.
(*f*) Pen and ink Drawing for the wood block, 5 by 4¼ in.
(*g*) Print from the wood engraving. Signed with a monogram. 5 by 4¼ in.

281 Caricature of Sir John Millais' Picture of **SIR ISUMBRAS AT THE FORD** (1857).

R. H. Benson, Esq.

Pencil, 13 by 18¼ in.

282 **THE BOY MARTYR.**

C. Fairfax Murray, Esq.

Illustration for *Once a Week*, November, 1862.
(*a*) Print from the wood engraving. Signed with a monogram. 3¼ by 5 in.
(*b*) Pen and ink Drawing for the wood block, 5¼ by 7¼ in.
(*c*) Counterprint of the engraved block. Signed with a monogram. 3¼ by 5 in.

LENT BY

283 "IF."

C. FAIRFAX MURRAY, ESQ.

Illustration to Christina Rossetti's Poem, *Argosy*, 1866.
(*a*) Pen and ink Drawing, 6¼ by 4½ in.
(*b*) Print from the wood engraving, 6¼ by 4½ in.

284 Portraits of TWO CHILDREN (1881).

ARTHUR FLOWER, ESQ.

Half figures to r.; the girl with her l. arm round the boy's neck. Inscribed on a label—
"Ethel Daisy Flower, Born March 12, 1876.
Hugh Duncombe Flower, Born August 2, 1878."
Signed and dated, "F. Sandys, March 1881." Chalk, 29½ by 21½ in.

285 Portrait of MRS. ARTHUR FLOWER (1877).

ARTHUR FLOWER, ESQ.

Half-figure, seated to l.; profile; holding a fan in her r. hand; figured dress. Inscribed on a label, "Isabel M. C. Flower, Born June 30th, 1852." Signed and dated, "F. Sandys, July 1877." Chalk, 29½ by 21½ in.

286 Portrait of MRS. BRAND (1875).

LORD BATTERSEA.

Half-figure to l., looking at the spectator; white dress and cap. Chalk, 29 by 21 in.

287 STUDY OF HEAD (1868).

HAROLD HARTLEY, ESQ.

Bust to l., leaning head on r. hand. Signed, "Fred. Sandys." Chalk, 18½ by 14½ in.

288 Portrait of MISS ADELE DONALDSON (1897).

SIR GEORGE DONALDSON.

Half-figure to l., profile; long fair hair; pink dress. Inscribed, "Adele, 1897." Signed, "F. Sandys." Chalk, 23½ by 18 in.

LENT BY

289 **PERSEPHONE (1878).**

LORD BATTERSEA.

Three-quarter figure, to l., in white drapery, looking at the spectator; she holds a jar in her r. hand, and some ears of corn in her l. Chalk, 47 by 33 in.

290 **Portrait of GEORGE E. MONCKTON, ESQ.**

GEORGE E. MONCKTON, ESQ.

Head to l., looking at the spectator.
Unfinished, the artist's last work. Chalk, 24 by 19 in.

291 **SELENE (1874).**

FRANCIS W. BUXTON, ESQ.

Half-figure to r., profile; blue and white drapery. Chalk, 29½ by 22 in.

292 **Portrait of MRS. GILLILAN (1885).**

WILLIAM GILLILAN, ESQ.

Three-quarter figure, standing to l, with hands crossed in front; profile; crimson dress, white fichu; holds a fan in her hand. Inscribed on a label, "Mary Gillilan, 1885." Canvas, 43 by 28½ in.

293 **CHRISTABEL (1887).**

WILLIAM GILLILAN, ESQ.

Three-quarter figure, to l., sitting among daffodils, looking at the spectator; hands clasped in front, and holding a toy elephant; green dress and bonnet. Inscribed "Christabel Gillilan, 1887." Signed, "F. Sandys." Chalk, 28½ by 22 in.

294 **Portrait of THE LATE PERCY WOOD (1901).**

GEORGE E. MONCKTON, ESQ.

Represented in his dress of Chieftain of the Mohawk tribe of North American Indians.
Bust to l., looking at the spectator. Inscribed, "RAH·RIH·WAH·GAS·DA: (Percy Wood). Signed and dated, "F. Sandys, 1901." Chalk, 25 by 20 in.

LENT BY

295 **LETHE (1874).**

LORD BATTERSEA.

Small full-length figure, in white drapery, walking to l., with closed eyes and parted lips, along the banks of the waters of sleep, gathering poppies to place in a vase held in her l. hand. Chalk, 47 by 29 in.

296 **Portrait of LADY BUXTON (1875).**

FRANCIS W. BUXTON, ESQ.

Bust to l., profile; lace cap. Inscribed, "Dame Catherine Buxton." Signed and dated, "F. Sandys, 1875." Chalk, 25 by 20 in.

297 **Portrait of EDWARD HENRY LIDDELL, as a child.**

MRS. LIDDELL.

Eldest son of the late Dean Liddell.
Small head, facing the spectator, looking to l. Chalk, 13 by 11 in. (oval).

298 **BAHNAVAR THE BEAUTIFUL.**

SIR WALTER PALMER, BART., M.P.

Frontispiece to "*Shaving the Shagpat*," by Geo. Meredith. 1862. Water colour, 11¼ by 7¼ in.

299 **STUDY OF A THISTLE.**

MISS H. D. DOULTON.

Inscribed, "Fredk. Sandys to I. Anderson Rose." Pen and ink, heightened with white, 9¼ by 7 in.

300 **THE PORTENT.**

C. FAIRFAX MURRAY, ESQ.

Illustration for *Cornhill Magazine*, May 1861. Pen and ink, 6 by 4 in.

301 **THE SAILOR'S RETURN.**

C. FAIRFAX MURRAY, ESQ.

Pen and ink Drawing on wood block, 3¼ by 5 in.

LENT BY

302 **ORIANA (1861).**

C. Fairfax Murray, Esq.

Bust to l., profile; richly figured dress, red fillet in hair; landscape background. Panel, 10 by 7¼ in.

303 **THE ADVENT OF WINTER.**

G. R. Halkett, Esq.

Illustration for *Quiver*, 1866. Print from wood engraving, 7 by 5 in.

304 **WAITING-TIME.**

G. R. Halkett, Esq.

Illustration for *Churchman's Family Magazine*, 1863; also under title of "Lancashire's Lesson," in *Picture Gallery of Society*, 1866. Signed with a monogram. Print from wood engraving, 7 by 4¼ in.

305 **JACOB HEARS THE VOICE OF THE LORD.**

G. R. Halkett, Esq.

Illustration for *Dalziel's Bible Gallery*, 1881. Print from wood engraving, 7¼ by 6 in.

306 **HELEN AND CASSANDRA.**

G. R. Halkett, Esq.

Illustration for *Once a Week*, 1866; also under title of "The Search of Ceres for Proserpina," in *Thornbury's Ballads and Songs*, 1876. Print from wood engraving, 7 by 5 in.

307 Portrait of **THE LATE REV. THOMAS FREEMAN** (1854).

Mrs. Freeman.

Bust to l., full face; black coat and biretta. Panel, 14 by 11 in.

308 **HELEN OF TROY.**

Mrs. Warr.

Bust, full face; long red waving hair; red necklace. Panel, 15 by 11¼ in.

LENT BY

309 **LA BELLE YSONDE (1862).**

SIR BRUCE MAXWELL SETON, BART.

Bust in front, profile to l.; figured dress, white fichu, red necklace; background of marigolds. Signed with a monogram, and dated 1862. Panel, 10 by 8 in.

310 **CLEOPATRA.**

C. FAIRFAX MURRAY, ESQ.

Illustration for *Cornhill*, 1866. Pen and ink, 7 by 4½ in.

311 **"UNTIL HER DEATH."**

G. R. HALKETT, ESQ.

Illustration to Miss Mulock's Poem (so titled), *Good Words*, 1862. Print from wood engraving, 4 by 5 in.

312 **THE DEATH OF KING WARWOLF.**

G. R. HALKETT, ESQ.

Illustration for *Once a Week*, 1862; *Thornbury's Ballads and Songs*, 1876; *Art Journal*, 1884. Print from wood engraving, 5½ by 4½ in.

313 **ROSAMOND, QUEEN OF THE LOMBARDS.**

G. R. HALKETT, ESQ.

Illustration for *Once a Week*, 1861. Print from wood engraving, 5 by 4½ in.

314 **THE OLD CHARTIST.**

G. R. HALKETT, ESQ.

Illustration for *Once a Week*, 1862; *Art Journal*, 1884; also under title of "The Miller's Meadow," in *Thornbury's Ballads and Songs*, 1876. Signed with a monogram. Print from wood engraving, 4½ by 5 in.

CENTRAL HALL.

MODEL OF THE DESIGN FOR THE NATIONAL MEMORIAL TO QUEEN VICTORIA, BY THOMAS BROCK, R.A. To be executed in Marble and Bronze, and erected in front of Buckingham Palace. (One-tenth part full size.)

THE model is 8 feet high, and being on a one-tenth scale, represents a total height, from the base to the top, of 80 feet.

The statue of the Queen, which, as she sits enthroned, is 13 feet high, is draped in Robes of State. On her right is a group representing "Justice," on her left "Truth," and at her back "Motherhood." Above the cornice of the upper pedestal are eagles with outstretched wings, emblematic of Dominion; and on either side are figures, on the right of "Courage" and on the left of "Constancy," qualities which, with the others, bring about the triumph of "Victory," surmounting the whole. Round the base are freely treated ships' prows, two bearing trophies suggestive of the Army and Navy, and two fruits and flowers, suggestive of Commerce and Prosperity.

On each side of the platform is a great fountain discharging

down steps into a basin 160 feet long by 28 feet across. The fountain on the right typifies "Power," with figures representing the Army and the Navy; below them is a sea Nymph. Corresponding with this *motif* of Power, there is on the other side "Intelligence," with figures representing Science and Art; below them reclines a Triton. On the retaining wall, which is 8 feet 6 inches high, are reliefs symbolical of the British people as "Children of the Sea."

Flanking the steps leading up to the central feature are lions with figures representing respectively "Peace," "Progress," "Manufacture," and "Agriculture."

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